

MAJOR AND MINOR.

Mr. Frank, of Missouri, introduced in the House, Washington, D. C., Jan. 23, a bill to prohibit army and navy bands from competing with civilian organizations. This bill is in the interest of the Musical Protective Union and has been urged for years by the Musicians' National Union. Musicians in Washington complain of the competition of the Marine Band, and the New York men claim that some of the government bands in the neighborhood of that city have taken the places of members of the organization at lower rates of wages. The complaint is general from every place where such bands are stationed. The Secretaries of War and the Navy have been appealed to in vain, and the musicians have concluded that the only way to be protected from enlisted men is by law.

The Strauss Orchestra from Vienna and a grand ballet of 100 dancers from the Elmhurst, London, will be the attraction at the opening of the new Madison Square Gardens, New York, which will be under the management of T. Henry French.

Amsterdam.—Emma Nevada has just signed a contract for a series of performances at 14,000 francs (\$1,800) each; one of the clauses of the contract stipulates that she shall be supported by a first-class company, contrary to what is generally the case with "stars."

Herr Hans v. Bulow celebrated his sixtieth birthday on Jan. 8th, by conducting a concert at Hamburg, on which occasion he was made the recipient of honors and favors of all kinds. The subscribers to the concerts presented him with a purse of 10,000 marks, which the great conductor desires to be

devoted to charitable purposes; and Herr Brahms sent him the original manuscript score of his own third symphony in F, a noble gift indeed, but one which must be always superfluous to its recipient, who has no doubt had every note of the work in his head for some years past.

"When a singer is accustomed to 'catch cold,' a nightly sponge bath of warm water containing a teaspoonful of ammonia to each pint, taken on going to bed will so fit the skin (the largest gland in the whole body) to do its work, that taking cold is avoided five times out of six.

Franz Rummel, the pianist, has returned to Berlin from his trip through England and Scotland. He next goes on a tour in Belgium and Holland. In autumn he sails for America, where he contemplates remaining two years.

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Jehovah's Praise, (\$1, or \$9 per dozen) by L. O. Emerson, is a full size Church Music Book, with a large number of Anthems and Tunes for choirs, also Glees, Part-Songs, and a multitude of melodious exercises for classes.

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The announcement is made that Theodore Thomas, the great orchestral leader, is to wed Miss Rose Fay, a Chicago lady of many accomplishments and high social position, daughter of the late Rev. Charles Fay, of Cambridge, Mass., and sister of the noted pianist and musical literateur, Miss Amy Fay, of Chicago.

Mme. Teresa Carreno is meeting with general success in Europe; she has just completed a brilliant *tournee* through Holland, playing in Amsterdam and other important cities; she also appeared at the last Guzenrich concert in Cologne, and will assist at the coming concert of the Hanover Royal Orchestra. The press and critics speak very favorably of Mme. Carreno's pianistic talents.

The Aschenbrommel will decorate its headquarters with photographs of every musician in the city, in groups of fifty.

Fournier, the *chef de clique*, lately deceased, left a fortune of nearly 2,000,000 francs, (\$400,000) the greater part of which he made as a ticket speculator and not as the autocrat of mercenary applause in the theatres of the French capital.

A Discussion has arisen in Paris on the question whether a composer is justified in writing to order within a given time. It must needs be about as profitable as a debate concerning the number of angels that can stand on the point of a needle. There are composers and composers—those who, like Mozart, can write well at any time, and those who cannot write well at all, like—

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CITY NOTES.

Mrs. Wayman McCreery gave a reception in compliment to Mrs. George Wallace Neidringhaus.

Mr. Robert Nelson, a pupil of Sig. Lamperti, Milan, Italy, has established his vocal art studio at 1722 Olive Street. Mr. Nelson's aim is to develop a thorough school of singing as taught by the greatest Italian masters. He is meeting with rapid success in this city, and numbers among his pupils many of our best professional people.

William Robyn, the veteran musician and father of Alfred G. Robyn, celebrated his 76th birthday on the 16th ult. Mr. Robyn is closely identified with musical progress in this city. In 1839 he formed the first orchestra here, and directed the Polyhymnia Society for sixteen years. We wish him many a long year's health and enjoyment.

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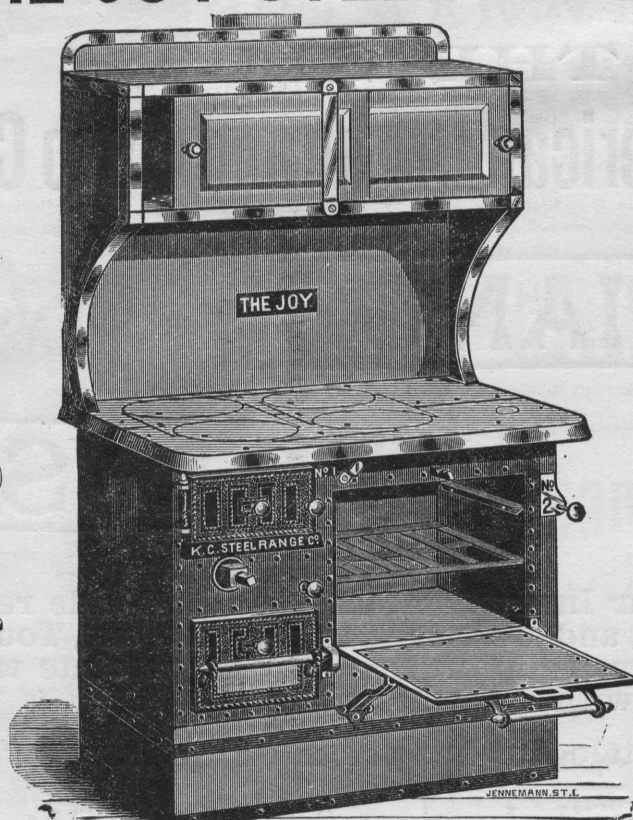
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CITY NOTES.

The Aschenbroedel Club gave a grand masquerade on the 24th ult.

A. J. Robyn played at the opening of a Grand Kilgen organ in Sedalia.

Miss Jessie Foster's Concert at St. Charles was a financial as well as an artistic success. Miss Foster was ably assisted by Miss Nellie Allen, pianist, and Arthur D. Wild, barytone. Among the gems of the concert were "Polonaise," op. 33, for piano, by Epstein, and "The Sailor," barytone solo, by E. R. Kroeger.

P. Mori gave a musical soiree at Concordia Turner Hall. He was assisted by P. G. Anton, Jr., celloist, and others.

M. A. Gilsinn and A. Halter gave a piano and organ duet at the Pickwick Hall, before the lecture by Conde Pallen.

The Many friends of Mrs. K. G. Broaddus were pained to learn of the death of her husband, Dr. T. E. Broaddus, for many years resident physician at the Lindell Hotel. His death was due to heart trouble.

Lottie Gerak played for the sisters and pupils of the Visitation Academy, and afforded them a delightful treat. Miss Gerak will give a matinee and evening concert either at Memorial or Entertainment Hall in April.

The K. J. B. Ladies' Quartette gave an entertaining musical at the parlors of the First Congregational Church.

Joseph Goepfert filled Louis J. Dubuque's place at St. Alphonsus Church, while the latter had an attack of sickness.

The Endymion Club gave a very good presentation of the cantata, "Endymion," at Balmer & Weber's Music Hall. The characters were taken by Miss Laura Cowen, Miss Aggie Cowen, Miss E. Court, Miss E. Porter, Miss E. Rosen, Mr. S. C. Black, Mr. Joel, Mr. Rowan and Mr. J. Shields, assisted by a chorus of forty voices. Miss M. P. Killingsworth was reader, Mr. Sykes, pianist, and Mr. George Jarvis, organist and conductor.

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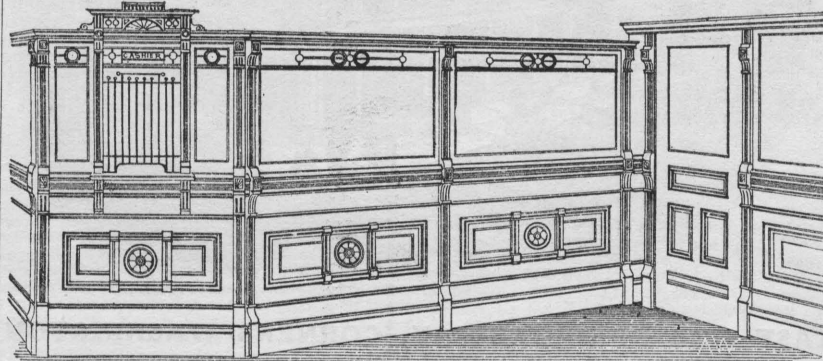
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WARNING!

We hereby warn our patrons, and all interested, against a certain Mr. McElhiney who has been defrauding the public by representing himself as agent for *Kunkel's Musical Review*. We have no such agent. His last victims were in Washington Territory and Wyoming.

In subscribing to the Review through an agent, unless you are acquainted with him, see that he gives you a receipt as shown on page 27. We recognize no other.

THE PUBLISHERS.

McFingle—"I never saw such a wind and storm before." McFangle (cutely)—"And now that you have seen them, what color are they?" McF—"Why the wind blew and the storm rose, of course."

Tripper—What sort of a band do you prefer? A brass or a string?

Miss Gaybird—Oh, dear, neither. The one is too hard and the other cuts. Give me blue silk elastic with gold and jeweled buckles.

Miss Rita—Aren't you fond of dialect poetry, Mr. Drest-beeph?

Mr. Drestbeeph (of the Chicago Browning Society)—Well, James Whitcomb Riley and Eugene Field do very well; but I came across some poems by a fellow named Chaucer the other day, and he carries it too far.

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DR. HANS VON BULOW.

The *National Zeitung*, of Berlin, writes:

On Wednesday, January 29th, at the Sing Academy in Berlin, Hans Von Bulow gave a rendering of Beethoven's last Sonatas—a performance in which for the past twenty years or more he has stood single and unequalled, and in which with each repetition he even excels himself.

If ever his playing was characterized by a desire to teach, it has now fully disappeared. Mind and soul have so penetrated these highest creations of piano music that in Bulow's rendering we look into the very depths of Beethoven's genius.

No art grows more ruinous by low productions of superficiality and desire for applause than music, and none can more thoroughly educate and elevate the mind than music in the perfection of its masterworks.

Not for pleasure, but for worship, do Beethoven's last Sonatas call forth the musical congregation to assemble in a temple, built not by human hands, but one whose foundations are laid in the depths of our souls.

The spirit of God dwells in them. What immeasurable merit has Bulow not won that he has not grown tired of preaching his gospel in two hemispheres? He has entirely conquered the early indifference and occasional opposition, and now the largest hall will not hold the throngs that swarm to hear him.

At to-day's performance the praise of the master and apostle could be heard in almost every language. America on the west and Asia on the east had their contingents. Gray heads and youthful faces had united to do worship. Many followed reverentially in their scores. Here a tie has been discovered which unites separated nations in the noblest sentiments of veneration and love.

May the artist, who has just completed his sixtieth year, yet long be spared to fulfil his mission of culture and civilization. Not in the tendency and compliance with the weak and small, not in the immediate accomplishment of self-will, but in the diffusion of that recognized as the highest, consists the merit of the man, who, in a long struggle, has won for himself the admiration of the people. Even though all bears the stamp of perfection, and the detail disappears in the completeness of the whole, it shall not prevent us from mentioning with especial gratitude the sweet singing of the F sharp minor Adagio of the B major Sonata, the attainment of the impossible in the storm of the B major fugue, and the heavenly refulgence in the rendering of the C major variations.

DEATH OF KARL MERZ.

Karl Merz, Mus. D., and director of Wooster (Ohio) University, died of pneumonia on the 11th ult. He was well known as a composer and musician of high repute, and was editor of *Brainard's Musical World* for the past twenty-five years. His hints to Teachers and Pupils have been widely quoted. The *Wooster Republican* says:

"A mantle of sadness has fallen over this community, for this noble man had woven himself into the affections of our people as no other man ever had. It may be truly said of him that he had not an enemy in the world, and every man, woman and child who knew him was his friend, and no man in our community was ever held in such universal esteem. He was truly loved by all. Words cannot express the affection of those who knew him, and they are inadequate to express the grief occasioned by his sudden and unexpected death. A noble career is ended, a useful life has drawn to a close, a brilliant light is extinguished, and an untiring, conscientious worker in the vineyard has been called to his reward in heaven."

THE COMING EVENT.

At last, the great Dr. Hans Von Bulow will favor St. Louis with a piano recital. On the occasion of his last visit to this country, but a few cities were favored with recitals; now the greatest of them all will be here on April 23d; and we wish he could be here oftener, but it is a vain wish, for this will most likely be Bulow's last visit to St. Louis.

OTTEN SYMPHONY CONCERT.

The first of a series of Symphony Concerts, inaugurated by Mr. Otten, took place at Entertainment Hall, January 30th, and was an overwhelming success.

The program selected for the occasion was as follows: I., Overture, Fingals Cave, Mendelssohn, Orchestra; II., Loreley, Liszt, Mrs. Corinne Moore Lawson, and Orchestra; III., Symphony in B Minor (unfinished), Schubert, Orchestra; IV., Songs with Piano, (a) To be sung on the Waters, Schubert; (b) The Maids of Cadiz, Bizet; Mrs. Corinne Moore Lawson; V., Liebesliedchen, Taubert, String Orchestra; V., Hungarian March (From Damnation of Faust), Berlioz.

It was listened to with marked attention by one of the most critical audiences that ever assembled in St. Louis.

The orchestral numbers, from the beginning to the end of the concert, were rendered with a precision and minuteness of detail that showed the great care and study Mr. Otten must have bestowed upon the rehearsals. The result, therefore, was at once obvious, and the performance, unusually smooth, would have done Thomas' or Gericke's orchestra credit. The ladies and gentlemen, Mrs. L. M. Allen, Mrs. Daniel Catlin, Mrs. Grace Valle January, Mrs. Emma H. Lane, Miss Emma Lane, Mrs. Florence Wyman Richardson, Mrs. Cordelia Sterling, Mrs. B. J. Taussig, Messrs. B. S. Adams, R. S. Brookings, Hudson E. Bridge, Otto Bollman, A. D. Cooper, Wm. E. Guy, John F. Lee, backing the concert financially against loss, must have been delighted with the success achieved by Mr. Otten and the orchestra, and if the concert given is a foretaste of what the following concerts will be, we predict a handsome profit at the end of the series instead of a loss; for we are sure that almost every one present became, at the close of the concert, an ardent disciple of the Symphony Concerts.

The soloist on the occasion was Mrs. Corinne Moore Lawson, of Cincinnati, who is a great favorite, and deservedly so, with the St. Louis public.

Her selections were rendered with wonderful brilliancy and true artistic conception. Her efforts to please were warmly applauded, and after her second song she was the recipient of one of the finest floral offerings ever presented to any singer.

Being recalled and recalled, nothing would do but to grant an encore after she sung her second song, which she gracefully did by singing Eckert's ever-beautiful Echo Song.

The orchestra likewise granted an encore to Taubert's Liebesliedchen, for string orchestra, by repeating it. It is a pretty little idea, prettily conceived and orchestrated, and took hold of the audience at once. It was played repeatedly, and then the audience hardly knew it had listened to it twice; this was caused by its charming simplicity and delicate rendition.

Mr. Otten deserves our special congratulations—first, upon the success scored; second, upon the good judgment displayed in choosing the Entertainment Hall for his concerts instead of the large Exposition Hall, which is entirely too spacious for concerts of this kind.

The Steinway Grand Piano, used for several of the accompaniments to Mrs. Moore Lawson, was a wonderful and beautifully-toned instrument. It fairly talked, and did its renowned manufacturer much credit.

The second Symphony Concert took place on the 20th ult., with Miss Adele Aus der Ohe as soloist, and was a repetition of the triumphs of the first. Miss Aus der Ohe was received with every demonstration of enthusiasm, and renewed the successes made here at the Sængerfest. Her playing was up to the high-wrought expectations—grand and wonderful. The following programme was given:

I. Symphony in C Major (Jupiter), Mozart, Orchestra.
II. Concerto in E Minor, Chopin, Miss Adele Aus der Ohe.
III. Abendlied, Schumann, String Orchestra.
IV. (a) Spinning Song, from "Flying Dutchman," Wagner-Liszt; (b) Farantelle di bravoura, Liszt, Miss Adele Aus der Ohe.
V. Symphonic Poem, "Les Preludes," Liszt.

The Spinning Song, played by Miss Aus der Ohe, is out of "Kunkel's Royal Edition," the popularity of which is evidenced by the preference given it by artists.

The third concert will be given March 20th.

THE BEETHOVEN CONSERVATORY OF MUSIC.

Memorial Hall was crowded to its utmost capacity with an appreciative audience, which attended to hear the first soiree this season, of the Beethoven Conservatory. The Conservatory, now in the twentieth year of its existence, has always been a valuable factor in the musical art culture of our city, and, under the prudent and energetic direction of Messrs. Waldauer and Epstein, has become one of the most permanent and important educational institutes of St. Louis. Aided by a strong faculty of experienced teachers in the several departments of vocal and instrumental music, it exerts a powerful influence in advancing the best interest of "the noble art" in the Mississippi Valley. Among the young artists who excelled and were enthusiastically applauded, we name the following: Misses Lilian Fike, Millie A. Harding, Bertha Sechler, Lydia Guether—in quartette playing; Miss Bessie Schultz—Moonlight Sonata, Beethoven; Miss Grace Johnson—Concert-

stuck, Kalkbrenner; Miss Clara Assmann—Concertstuck Schumann; Miss Nellie Allen—Concerto B Minor, Hummel in the vocal department, Miss Mamie Charles—Bird Song Taubert; Miss Josie Singer—Bolero, by Giosa; "My Heart is Sad"—by Weckerlin—Miss Urilla McDearmon and Jessie Cozzens. In the violin department, Miss Ruth Collins, 7th Air, DeBeriot, and Master Levy, in a Fantasia by Singalee, carried off the honors.

The whole soiree was highly enjoyable, and proved anew the care and thorough musical instruction the pupils receive at the Beethoven Conservatory.

E. R. KROEGER'S FOURTH ANNUAL CONCERT.

Mr. Kroeger's concert was given on Tuesday evening, February 4th, at the Memorial Hall, to an audience that filled it to its utmost capacity. Indeed there were many who were unable to obtain entrance and were compelled to forfeit the evening's entertainment. The following programme consisting of compositions by Mr. Kroeger was rendered, all of the numbers being presented for the first time at these "annuals":

1. Piano duet, Fantasia Symphonique. (a) Allegro. (b) Allegretto. (c) Allegro Brillante. Messrs. Kunkel and Kroeger; 2. Female Quartets. (a) An Autumn Song. (b) I Once Had a Sweet Little Doll. The K. J. B. Ladies' Quartet. 3. Piano Solo, Sonata in D flat major. (a) Allegro. (b) Adagio. (c) Allegro Energico. Mr. Kunkel. 4. Male Quartets. (a) The Summer Night. (b) Drinking Song. The Olympia Male Quartet. 5. Alto Solo, Life of Life. Miss Bruere. 6. Sonata for Violin and Piano in F Major. (a) Allegro Energico. (b) Allegretto. (c) Allegro Animato. Messrs. Heerich and Kroeger.

The opening duet was played with great brilliancy and the performers received a hearty recall. This composition is written in a spirit of health and vigor, and although a "Fantasia," yet clings closely to the Sonata form. The quaint *allegretto* was probably the greatest favorite with the audience. The K. J. B. Ladies' Quartet (composed of Mrs. D. T. Phillips, Miss Minnette Slayback, Miss Julia B. Kroeger and Mrs. Laura Anderson), reaped new laurels at this concert, and evinced the great care bestowed upon its work by the directress, Mrs. Kate J. Brainard. The "Autumn Song" has a melancholy tinge, but closes brightly. The second number, Charles Kingley's charming poem, "I Once Had a Sweet Little Doll," was enthusiastically received and the quartet repeated the number.

Probably the selection which was most esteemed by the composer in point of merit and workmanship, was the "Piano Sonata in D flat major" which was played by Mr. Charles Kunkel and which was dedicated to him. In this work Mr. Kunkel had every opportunity to reveal his extraordinary pianistic powers. Careful phrasing, rhythmical clearness, perfect legatissimo—all these were features of Mr. Kunkel's rendition. Although the "Sonata" was of unusual length, yet the audience listened with the keenest attention and insisted upon a recall. The Olympia Male Quartet (Messrs. Chas. Metcalf, G. H. Bahrenburg, A. D. Weld and H. F. Neidringhaus), was quite successful, and the voluptuous calm of "The Summer Night" and the spirit of Moore's "Drinking Song" were equally well displayed. The last number was re-demanded by the audience.

Miss Minnie Bruere's solo, "Life of Life" based upon Seelley's poem, was characterized by warmth, intelligence and nobility. She showed a complete mastery of the conception of this difficult song, and every phrase was sung with its proper emphasis and tone-coloring. She gave Mr. Kroeger's "Look Out Upon the Stars" as an encore.

The closing number, the "Sonata for Violin and Piano in F major" was given with great animation and fire. Mr. Heerich sustained his reputation as a thorough artist, and in the difficult figures in the last movement, he triumphed with a splendid exhibition of virtuosityship.

MENDELSSOHN QUINTETTE CLUB.

The third of the Mendelssohn Quintette Club Concerts occurred at Memorial Hall on the 19th ult. Mr. Charles Kunkel, in the absence of Mr. Victor Ehling, who was suffering from severe cold, sustained the piano parts. The programme also presented Messrs. Kunkel and Kroeger in duets for two pianos. The following programme was rendered:

I. Quintette—(Op. 42) Onslow—(a) Allegro; (b) Menuetto; (c) Adante, with variations; (d) Allegro. Assisted by Mr. Charles Mayer
II. Duets for Two Pianos—(a) Rondo (Op. 73) Chopin; (b) Phaeton Poeme Symphonique (Op. 39), Saint-Saens. Messrs. Kunkel and Kroeger.
III. Trio, Piano, Violin and Cello—Adante and Scherzo, Mendelssohn.
IV. Grand Fantasia for Two Pianos—Norma (Op. 12), Thalberg.
V. Quartette, for Piano, Violin, Viola and Cello (Op. 47), Schumann—(a) Allegro; (b) Scherzo; (c) Adante; (d) Allegro.

To say that this concert was never surpassed by any similar one in St. Louis is a very modest statement. The same gentlemen could duplicate the concert in any musical center in the world, and it would be received with marks of the highest enthusiasm.

The trio, quartette and quintette were played without a flaw. Messrs. Heerich, Mayer, Schopp, Anton and Charles Mayer entered into the full spirit of their work, and gave renditions at once correct and artistic. Mr. Charles Kunkel's performances of the trio and quartette were models of finely balanced work. The three duos for two pianos were enthusiastically received, and the Rondo, Op. 73, by Chopin, had to

be repeated at the special request of the audience. Of the duo-playing of Messrs. Kunkel and Kroeger, that it was a treat in itself, and a very rare one, it is needless to add. Not so much because of the greatness of the works, or of the fact that two pianos were employed, but because two artists had worked well and faithfully until their playing was of a unanimity of conception seldom witnessed.

We emphasize the fact that such a performance would be a revelation of the most artistic and highly intellectual duo-playing in any art-center of the world.

The Steinway pianos had plenty of work before them, but they revealed in it and proved their sterling worth. Among the audience was Miss Adele Aus der Ohe, the distinguished pianist, who was one of the most enthusiastic applauders.

The management are to be complimented upon the success of their series of concerts, and the public fully appreciates their endeavors.

THE PERSONALITY OF MUSICIANS.

The recent publication of an exceedingly eulogistic biographical sketch of Rubinstein, in which everything connected with the great pianist-composer is treated from the point of view of the hero worshipper, has suggested to the present writer to inquire how far the personality of the great musicians commends itself to the ethical judgment of the average plain person. We think it is Berlioz who, in his picturesque memoirs, describes the efforts he made to catch a glimpse of Weber during the latter's transit through Paris, and indulges in an enthusiastic outburst in which he enumerates the advantages which would accrue to great geniuses and their admirers, if the former would but show themselves more often to the latter. Then it must be remembered that Berlioz was a man of genius himself, whose emotions and passions were very highly strung. Still the feeling that he describes is common to all mortals who have a spark of generous enthusiasm in their composition. We all of us have longed to speak to some great man or other, and if our ambition has been gratified, not infrequently hoard up the recollection among the choicest treasures of memory. Still these experiences need not bias us in our endeavor to ascertain how the personality of great composers and artists—either through personal contact or through the medium of biographies—impresses the mind of the ordinary individual. Is there any common ground on which the dwellers on the mountain tops and in the valleys can meet, or must the former dwell aloof from the majority of their fellowmen, only consorting with those of like mold to themselves? Are we to hold with Gibbon that solitude is the only true school for genius, or with Sir Walter Scott that the possession of unique endowments is no excuse why a man should behave differently from his fellows? For that great men act and live differently from small or average men is a proposition which cannot be gainsaid. The question is, whether this divergence constitutes an inseparable barrier or not. And the answer is not to be found by examining their characters from the "Celebrities at Home" standpoint. You don't get a true notion of the real man by enumerating his knick-knacks or cataloguing his furniture. It is necessary to dive a little deeper than that. Personalities as retailed by society journals are no clue to the personality of the individual. He must reveal himself in another way. One must know how he behaves in the crisis of his life, in times of doubt and danger.

*Nam verba vocem tum demum pectore ab imo
Ejicuntur et eripitur persona, manet res.*

It is obvious, however that such a test can not be applied in the case of all musicians, least of all in the case of those who are still alive. We must abide by Solon's maxim, and "wait for the end." With regard to some of the most eminent of the old masters, it is to be noticed that the life they led was so cloistered in its seclusion that we hardly know what manner of men they were. This applies to Palestrina, and in a minor degree to Bach. But with most of the mighty dead the materials necessary to form a conclusion are abundantly forthcoming. And it soon becomes apparent that the personality of great musicians differs as widely as their music, or even more so. The cheerfulness and kindness of Haydn were as remarkable in his life as in his compositions. Mozart's marvellous genius was united with a convivial vein, which made him—when not harassed by overwork—a famous boon companion. There was no *sever indignatus* either in him or his music, and the element of *Sehnsucht*, though it does emerge occasionally, is in the main latent. Handel in his every-day private life was not without many admirable qualities. He was, at any rate, a robust, courageous, and manly fellow, which one can not say of all musicians. After the upheaval of the French Revolution we encounter amid the foremost musicians a totally different spiritual and mental physiognomy. Beethoven, the greatest of them all, was marked out by destiny for loneliness. And yet, though his manners were as bad as those of Dr. Johnson, he was capable of fascinating some of the most refined and *spirituelles* of the great ladies of the Austrian aristocracy. But although he had his moments of accessibility, and even of tenderness—witness the touching letter he wrote to the little girl who sent him a letter-case—he was not a man with whom ordinary mortals could live. He quarrelled gratuitously with his most trusty friends. When the *afflictus* was upon him he was as one possessed. Mundane matters moved him not. It was impossible that a man so constituted could ever have lived a regular or serene life, such as that led by Bach or Haydn. And the same remark applies in great measure to Schubert, the *clairvoyant* among composers, in whom the creative instinct was perhaps more imperative than in any man of genius who ever trod this earth. And yet by a strange irony of fate, the divine flame that burnt with such a consuming brilliance was housed in the most commonplace, not to say uncouth, tenement. Franz Lachner, who died but a short while ago, told Mr. Barry that Schubert—whom he knew immediately—was exactly like the driver of a Viennese *Flaker*, in plain English, a cabman.

With the advent of Weber, a new departure may be said to be observable in the character of the great musical composers. Before his time they were not infrequently men of one idea, absorbed and wrapped up in their music. But from Weber onward, as Dr. Spitta has pointed out, they have been almost without exception men of considerable general culture. Weber is a case in point; Mendelssohn was a veritable admirable Cricketer, who excelled in everything he put his hand to. Schumann had strong literary sympathies and inaugurated an entirely new school of musical criticism, fantastic at times, but genial, picturesque, and suggestive. Berlioz again excelled with his pen, and though his criticisms were always wrung from him with much effort and discomfort, they were invariably pointed and admirably expressed. Wagner again was a most voluminous writer. This development of the literary side of musicians is significant, in that it has certainly tended to bring them into more intimate contact with the general culture of the time. On the other hand it has occasionally embroiled them in controversies by no means conducive to that calm which is so desirable for the exercise of the creative instincts. Setting this literary and educational development aside, it is impossible to avoid noticing how the *maladie du siècle*—a discontent more or less divine—has manifested itself in the lives of the great musicians of the nineteenth century. It is writ large in much of the finest music of Schubert, notably the two last symphon-

ies. It emerges in every second page of Schumann's compositions and correspondence. Mendelssohn was in the main free from it, but even he had his moments of depression and irritation. Spohr was too absorbed in his work, and for the rest of too solid and well-balanced a nature to indulge in the luxury of introspection. But Berlioz and Chopin were, on the whole, very unhappy men.

Our brief and imperfect review has then established this much—that the possession of the creative faculty, in its highest form, is not as a rule compatible with a capacity for that happiness which is often achieved by less gifted mortals. There is nothing in the world that comes up to the pleasure of creation, but this pleasure is only achieved at the cost of much antecedent pain. Moreover, for the production of original work in the domain of music, seclusion or isolation is an essential. The artistic temperament again is subject to greater fluctuation of spirits than that of the ordinary person. But it would be a great mistake to imagine that because of these circumstances great geniuses must be for ever debarred from consorting with ordinary people. For one thing, they can't get on without them! Where would Wagner have been but for the generosity of his friends? The great men need the little men to look after them in the ordinary affairs of life, and the little men need the great men because hero-worship is ingrained in humanity.—*Mus. Times.*

MUSIC IN GERMANY.

The musical student or amateur who travels in Germany is sure to be well repaid in the fine music to be heard that is always missed by the traveler in the pleasanter months of summer. In winter the most celebrated artists are back from vacations, and are well in "harness" by that time, so that the auditor hears them to the very best advantage. Here in Berlin the Royal Opera is entitled to be spoken of first, as it consists of a fine number of singers and one of the best orchestras in Germany, under the direction of Herr Josef Sucher, a most talented conductor, whose admiration for the Wagner operas is unbounded. In the list of performances the last two weeks were the following works, most of which are familiar to the musical public in America:

"Das Ringold," "Die Walkure," "Siegfried," "Götterdämmerung," and "Lohengrin," by Wagner; "Fidelio," Beethoven; "Der Freischütz," Weber; and also lighter works, such as "Fra Diavolo," Aubert; "Martha," Flotow; "Carmen," Bizet; "Die Jüdin," Halevy; and a romantic opera by Hoffmann, called the "Aennchen von Tharau," which is new to most opera-goers.

The singers are most of them very able artists, although none have a very wide reputation. In orchestral and choral concerts, Dr. Hans von Bulow is the particular "star" as a conductor. He conducts the classical concerts of the Philharmonic Orchestra and all the oratorio concerts. At the last concert of the "Philharmonic Chöre," Beethoven's "Ruinen von Athen" and his Ninth Symphony were given. I have never heard such a fine performance of the Ninth Symphony as that under the "baton" of Von Bulow. He is one of the very greatest pianists of our time, and as a conductor must also be classed among the best.

No well-informed musician would leave Berlin without hearing the great "Joachim Quartette," with the great violinist himself as the leader and particular attraction. The playing of the quartette was the best that I have ever heard, and they are, beyond all question, the leading quartette of the world.

There are concerts of a lighter character at the "Philharmonic" hall by the Philharmonic Orchestra, under the leadership of Joachim Anderson, who is celebrated the world over as a flute soloist and composer for that instrument, and also at the old "Bilse" concert hall, where an excellent orchestra plays every evening under Karl Meyder. In old times under "Bilse," the orchestra was of a very high order, and included in its membership such fine artists as Anton Hekking and Ch. Molé, who are now in your Boston orchestra.

A short ride of four hours from Berlin will bring one to the city of Leipzig, celebrated for its fine Conservatory of Music and the eminent artists that it has amongst its professors. Here are held the celebrated "Gewandhaus" concerts, one each week, on Thursday evening, with a public rehearsal on Wednesday morning similar to the one in Boston. This orchestra is led by Dr. Carl Reinecke, one of Germany's most celebrated musicians. On Thursday evening, December 5, the programme was devoted to the compositions of Mozart. One number was the concerto for piano (in D-dur), composed in 1783, three years before the great composer died, at the early age of thirty-five. This masterpiece was grandly performed by Dr. Reinecke, who played in a manner that to every true musician compelled the greatest admiration. Another number was the symphony (in D-dur), composed in 1786. The orchestra as a whole was very good, but it is certainly not to be compared to your Boston orchestra, or indeed to the fine orchestra in Dresden.

Herr Nikisch is always well spoken of as a most talented conductor, and a gentleman as well, in his relations with his orchestra players, which is more than could be said of your former leader, Mr. Gericke, I understand. The new hall for the "Gewandhaus" concerts is not excelled by any in all Europe. Although not very large, it is a model of taste and magnificence.—*Leader.*

ESSENTIAL ELEMENTS OF WAGNER'S THEORY.

The first of these is that the mission in which Wagner labored as controversialist and composer was a reform of the opera—not a reform of music generally. He was a musical reformer only so far as music is a factor in the sum of the modern opera. Outside of the theatre, it is true, he exerted a tremendous influence on the development of the art; but that influence he exerted only as a gifted musician who stood in the line of succession with the great men who widened the boundaries of the art and struck out new paths for it—let me say Bach, Haydn, Gluck, Mozart, Beethoven and Schumann. As the legitimate successor of these kings, he advanced the musical art indeed; but as a reformer, his activities were directed not to music in its absolute forms, but to an entirely distinct and complex art-form—the opera. The phrase "music of the future," popularly attributed to him, was the invention of his critics: his own phrase which was thus parodied was "the art-work of the future," by which he meant a form of theatrical entertainment in which poetry, music, gesture, painting, and the plastic arts were to co-operate on a basis of complete interdependence and common aim, the inspiring purpose of all being dramatic expression. The starting-point of his reformatory ideas was that music had usurped a place which does not belong to it in the lyric drama. It should be a means, and had become the aim. As an aesthetic principle, he contended that it lies in the nature of music to be not the end, but a medium, of dramatic expression. He therefore reversed the old relations of librettist and composer, and made music, which can only address itself to the emotions and imagination, dependent for form, spirit and character on the poetry, which can appeal to reason as well. As a musical form of expression, Wagner held that rhyme is useless, because it implies the identity of the consonants succeeding the vowels, and these consonants are lost because only the vowels can be dwelt on. The first consonant of a word can not be lost,

however, because it is that which gives physiognomy; and since repetition makes an agreeable cadence, he substituted alliteration for rhyme in the significant portions of his verses. This theory however, he put into practice only in *Tristan und Isolde* and *Der Ring des Nibelungen*; in *Parsifal* he recurred to rhyme. From the verse melody thus obtained he desired the musical melody to spring, words and music becoming lovingly merged in each other, each sacrificing enough of selfishness to make the union possible. This means that for the sake of truth Wagner brought declamation forward as the first and most essential element in dramatic singing. The melody in the sense in which the word is generally understood, has to a great extent been relegated to the orchestra, where it is woven into a great symphonic fabric, in which, no less than on the stage, the drama is worked out. In his vocal part the aim is to achieve through the music an increased impressiveness for the poetry, and to this end he raises it to a kind of intensified speech, which retains as much as possible of the distinctness of ordinary dialogue, with its emotional capacity raised to a higher power.—From "How to Listen to Wagner's Music," by H. E. KREHBIEL, in *Harper's Magazine* for March.

ST. LOUIS MUSICAL UNION.

The third musical union concert was given to a large audience numbering fully 2,500 persons in spite of the inclemency of the weather. The programme as will be seen, with the exception of the noble Egmont Overture by Beethoven and the Violin Concerto by Mendelssohn was of a light order, and we question whether the subscribers consider No. VI a fit close for the concert. To say that all the numbers were faultlessly rendered is but doing justice to Mr. Waldauer and his orchestra. The following is the programme:

1. Cortege and Fantastic Procession, *Moszkowski*, Orchestra; 2. Concerto for Violin, *Mendelssohn*, Mr. Ludwig Marum; 3. Overture, "Egmont," *Beethoven*, Orchestra; 4. Hungarian Dances, *Brahms*, Orchestra; 5. Violin Solo, *Romance*, *Bruch*, Mr. Ludwig Marum; 6. (a) Serenade *Gillet*, (b) Valse Lente from "Ballet Nalla," *Delibes*, For String Instruments.

Mr. Waldauer directed with great dash and vigor. We never heard the close of Egmont Overture given at such a temple. It was indeed very imposing.

Mr. Marum, the soloist, is an artist. His technique and intonation is first-class. It was a treat to listen to his artistic performances. He was recalled deservedly many times and granted an encore to the concerts by playing Walters Preis Lied—Wilhelmi. The fourth concert takes place March 18th.

The Fifth Annual Convention of the National League of Musicians will be held in Cincinnati, March 12th, 1890. An effort will be made to appoint paid organizers to form locals in cities where the League is at present not represented. St. Paul, Minneapolis, New Orleans, Louisville and many other important cities are not represented in the League, in the Fourth District, Mississippi Valley. These could easily be persuaded to join by a personal appeal from a competent organizer. A committee will also be appointed to push legislation in Congress, stopping military competition, and raising the rank and pay of musicians in the army and navy. A bill drawn by Owen Miller, of this city, covering these points, meets with general approval. It divides the musicians in the service into three classes, according to ability, giving the first class fifty, the second thirty, and the third twenty cents per day, extra pay; allows each band three non-commissioned officers besides the chief musician, to be taken from the first class; provides that musicians cannot be detailed for any other purpose; and, last but not least, compels the chief musician to pass an examination as to his fitness before being appointed. Many of the chief musicians in the service to-day owe their appointment to favoritism, and would make excellent manipulators of a team of mules, but are out of place handling a band.

Through the efforts of the Musical Union, under Mr. Waldauer and the Choral Society under Mr. Otten, a strong orchestra has been formed which is a credit to these gentlemen and to the city. We have no equivalent reed orchestra. To fill this void, an association has been formed, known as the Beethoven Association, which will confine itself to this class of music. Weekly rehearsals are held under the direction of Mr. Louis Meyer, the flutist. The best music journals in the world have been subscribed for, which will insure the latest and best reed arrangements at all times. Already fifty names are on the rolls, with applications coming in every day. In the course of a few months we may expect to see a reed orchestra of seventy men, second to none. There has always been plenty of good material here, but it needed organizing and bringing together to become accustomed to play together in such large bodies.

[It is a notorious fact that the St. Louis theatre orchestras are the smallest in the county in proportion to its size and reputation. In all the larger cities, theatre orchestras average from 12 to 25 men; while here they average from 5 to 11 men. There is not a theatre in the city that could not afford at least 16 men, but just think of it, one of our so-called first class theatres has neither viola, flute or repetiteur; another has neither flute nor repetiteur; another has no repetiteur while the other two are pooled, so that whenever an attraction comes that needs a few more men, a detail is made from the other house, and things are so arranged that two first-class attractions never come together; thus the few extra men engaged by their houses are used like a shuttlecock, from one to the other. The public complains of the poor music, but never lays the blame where it belongs, on the all-absorbing manager. One house boasted of having made \$14,000 clear last season for its proprietor. He paid his orchestra of nine men \$5,400. He received as his individual share over 250 per cent. more than these nine men together, and over 2,300 per cent. more than any one of them, but still as soon as the thirty weeks contract was over cut out every instrument he could save a little more. The proprietor never sees the house he draws this enormous sum from, or the people who earn it for him. Of the five first-class theatres in St. Louis but one is owned here. If the public will awaken to the fact that the bulk of the money spent for amusements goes to New York, Chicago, Cincinnati, etc., it will demand a better return in accommodations, especially musical accommodations.]

Tell your friends to subscribe to the REVIEW and that twelve numbers contain 325 Pieces.

When the gate's a-jar it is natural that it should be considered the proper place for sweet-meets.

Did Not Harmonize.—Lady—"Here, come back. You promised to saw that wood when I gave you your dinner." Tramp—"Madame, I am obliged to break my promise. The saw you gave me produces a G sharp tone which does not harmonize with my favorite song in F, which I always sing when working. Either the saw or my voice must be changed before I can work."

WALZE.

E. R. Kroeger.
Op. 24 N° 3.

Con moto $\text{♩} = 69$.

mf
ben marcato il basso.
ritenuto.

a tempo.
mf
Ped. * Ped. * Ped. * Ped. *

cres.
dim.
Ped. * Ped. * Ped. * Ped. *

mf
Ped. * Ped. * Ped. * Ped. *

dim.
Ped. * Ped. * Ped. * Ped. *

First system of musical notation, featuring a treble and bass staff. The music is marked *f* (forte). Pedal points are indicated by "Ped." and asterisks (*). Fingerings are shown with numbers 1-5.

Second system of musical notation, continuing the piece. It includes dynamic markings and pedal instructions.

Third system of musical notation, marked *mf* (mezzo-forte). It features complex rhythmic patterns and pedal markings.

Fourth system of musical notation, marked *cres.* (crescendo) and *dim.* (diminuendo). It includes dynamic markings and pedal instructions.

Fifth system of musical notation, marked *f* (forte). It includes dynamic markings and pedal instructions.

Sixth system of musical notation, concluding the piece. It includes dynamic markings and pedal instructions.

dolce.
mf
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

cres.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

mp
Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

tr 12 5 4 3 2 1
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres. *f rit.*
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

a tempo.
mf
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

brillante.
f
Ped. Ped. Ped. Ped. Ped.

cres.
Ped. Ped. Ped. Ped. Ped. Ped.

poco dim.
calando.
Ped. Ped. Ped. Ped. Ped.

a tempo.
mf
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

dim.
mf
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f
Ped. * Ped. * Ped. * Ped. *

dim.

First system of a piano score. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a steady accompaniment of chords. Pedal points are indicated by asterisks and the word 'Ped.' below the staff.

2nd time. 5

Second system of the piano score. It includes a first ending marked '1.' and a second ending marked '2.'. The dynamics shift to *mf* (mezzo-forte). Pedal points continue to be marked throughout the system.

cres. *dim.*

Third system of the piano score. The right hand has a more active melodic role. The dynamics are marked *cres.* (crescendo) and *dim.* (diminuendo). Pedal points are indicated by asterisks and the word 'Ped.'.

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand maintains a harmonic accompaniment. Pedal points are marked with asterisks and the word 'Ped.'.

Fifth system of the piano score. The right hand features a melodic line with some grace notes. The left hand provides a consistent accompaniment. Pedal points are marked with asterisks and the word 'Ped.'.

Sixth system of the piano score. The right hand has a melodic line with some slurs. The left hand provides a harmonic accompaniment. Pedal points are marked with asterisks and the word 'Ped.'.

Seventh system of the piano score. The right hand features a melodic line with some slurs. The left hand provides a harmonic accompaniment. Pedal points are marked with asterisks and the word 'Ped.'.

BOURRÉE.

Allegro molto. $\text{♩} = 112$.

Maurice Moszkowski. Op. 38. No 1.

The musical score is written for piano and bass. It begins with a treble and bass staff. The first system includes the instruction *p non legato.* The second system includes *un poco cres.* and *f*. The third system includes *Ped.* and ***. The fourth system includes *ben. ten.* and *p sub.*. The fifth system includes *f* and *Ped.*. The score is characterized by rapid sixteenth-note passages and complex fingerings.

First system of musical notation. Treble and bass staves. Treble staff begins with a *p sub.* dynamic. The system includes several measures with fingerings (1-5) and articulation marks. Pedal points are indicated by "Ped." and asterisks (*) at the end of measures.

Second system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes (3, 2, 4, 5) and a *f* dynamic. The system includes complex fingerings and a "Ped." marking with an asterisk (*) at the end.

Third system of musical notation. Treble and bass staves. Treble staff includes a *f* dynamic and a *p* dynamic. The system includes complex fingerings and "Ped." markings with asterisks (*) at the end of measures.

Fourth system of musical notation. Treble and bass staves. Treble staff includes a *ff* dynamic, a *f* dynamic, a *p* dynamic, and a *ff* dynamic. The system includes complex fingerings and "Ped." markings with asterisks (*) at the end of measures.

Fifth system of musical notation. Treble and bass staves. Treble staff includes a *poco ritard.* marking. The system includes complex fingerings and "Ped." markings with asterisks (*) at the end of measures.

a tempo.
con tutta forza.

Ped. Ped. Ped.

molto p cres.

Ped.

molto p cres. *ff* *sfz* *sfz* *sfz* *sfz*

Ped.

thus for the close. *Fine.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p *misterioso.*

Ped. Ped. Ped.

1. 2.

Ped. Ped. Ped.

distinamente.

non legato.

1. *2.*

*Pod. Pod. **

misterioso.

poco rit.

Repeat from the beginning to Fine.

CONDOLIERA.

Clavierstück.

Louis Conrath.

Moderato. ♩ - 88.

The musical score is written for piano and consists of six systems of music. The first system is marked 'Moderato. ♩ - 88.' and features a piano (p) dynamic. The second system includes 'espress.' (expressive) and 'rit.' (ritardando) markings. The third system includes 'a tempo.' and 'pp' (pianissimo) markings. The fourth system includes 'cres.' (crescendo) and 'Ped.' (pedal) markings. The fifth system is marked 'Poco animato.' and features a 'Ped.' marking. The sixth system includes 'Ped.' markings. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. Pedal markings are indicated by 'Ped.' and asterisks (*). The score is published by Kunkel Bros. in 1890.

This page of piano sheet music consists of six systems of staves. The notation includes treble and bass clefs, a key signature of three flats, and a 3/4 time signature. Fingerings are indicated by numbers 1-5 above notes. Pedal markings ('Ped.') are placed below the bass staff in various systems. Performance instructions include 'rit.' (ritardando), 'Tempo primo.', 'a tempo.', and 'calando.' (crescendo). The piece concludes with a double bar line. The first system features a complex melodic line in the right hand with many beamed sixteenth notes and a simple accompaniment in the left hand. The second system continues this pattern. The third system introduces a 'rit.' marking and a 'Tempo primo.' section. The fourth system features a more complex texture with 'r.h.' and 'l.h.' markings. The fifth system includes a 'pp' (pianissimo) marking and a 'calando.' instruction. The sixth system concludes the piece with a final cadence.

1 2 4 4 5 1 4 1 4 4 5 1 4 1 2 4 4 5 1 4 1 4 4 5 4

Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

rit. Tempo primo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

r.h. l.h. r.h. l.h. r.h. l.h. r.h. l.h. r.h. l.h. r.h. l.h.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

rit. a tempo. pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

rit. a tempo. calando.

Ped. Ped. Ped. Ped. Ped.

ARIOSO.

Notes marked with an arrow must be struck from the wrist.

Heinrich Lichner Op. 34.

Andantino con moto. ♩. 72.

p con anima.

mf

amoroso.

The first system contains measures 1 through 4. The right hand features a melodic line with various ornaments and fingerings (e.g., 3 2 1 5 2, 4 3 2 1 5 2, 1 2 3 1 4, 5 2 3, 3 2 1 5 2). The left hand provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *p* (piano) is present in measure 4.

The second system contains measures 5 through 8. The right hand continues the melodic development with similar ornamentation and fingerings. The left hand accompaniment remains consistent. A *Ped* (pedal) marking is located below measure 7.

The third system contains measures 9 through 12. The right hand's melody is highly ornamented. The left hand accompaniment continues with eighth and sixteenth notes. A *p* (piano) dynamic marking is present in measure 12.

The fourth system contains measures 13 through 16. The right hand's melody is highly ornamented. The left hand accompaniment continues with eighth and sixteenth notes. A *p* (piano) dynamic marking is present in measure 16.

The fifth system contains measures 17 through 20. The right hand's melody is highly ornamented. The left hand accompaniment continues with eighth and sixteenth notes. A *p* (piano) dynamic marking is present in measure 20.

ritard.

The sixth system contains measures 21 through 24. The right hand's melody is highly ornamented. The left hand accompaniment continues with eighth and sixteenth notes. A *ritard.* (ritardando) marking is present in measure 21. A *Ped.* (pedal) marking is present below measure 24.

IN THE COUNTRY.

(AUF DEM LANDE).

The notes marked with an arrow must be struck from the wrist.

Gustav Lange Op. 292.

Allegretto scherzando.

The musical score is written for piano and consists of five systems. The first system begins with a treble staff marked *mf* and *dolce*, and a bass staff with *Ped.* markings. The second system includes first and second endings. The third system features a *cres.* marking. The fourth system includes *a tempo.*, *cres sempre.*, *mf*, and *dolce* markings. The fifth system concludes the piece. Fingerings and pedaling instructions are provided throughout.

Leggiero.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The score is divided into six measures. The first measure is marked with a "1." and a "Ped." (pedal) instruction. The second measure is marked with a "*" (crescendo) and a "Ped." instruction. The third measure is marked with a "Ped." instruction. The fourth measure is marked with a "Ped." instruction. The fifth measure is marked with a "Ped." instruction. The sixth measure is marked with a "*" (crescendo) and a "mf" (mezzo-forte) instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score for 'L'Espresso' by Debussy is presented in a piano and organ arrangement. The score is written on a grand staff with a treble and bass staff. The piano part is indicated by the 'p' (piano) dynamic marking. The organ part is indicated by the 'Ped.' (Pedal) markings. The score includes various musical notations, including notes, rests, and dynamic markings like 'p' and 'f'. The organ part is indicated by 'Ped.' (Pedal) markings.

The musical score for 'L'Espresso' is presented in a piano and organ arrangement. It consists of two staves, a treble clef for the right hand and a bass clef for the left hand. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' below the bass staff. Dynamic markings include 'dim.' (diminuendo) and 'cres. con fuoco.' (crescendo with fire). A star symbol (*) is placed below the bass staff in the fourth measure. The score concludes with a double bar line and repeat dots.

THE BANJO.

BURLESQUE ETHIOPIAN.

Allegretto ♩ - 96.

H. Lichner.

The musical score is written for piano accompaniment of a banjo. It consists of five systems, each with a treble and bass staff. The tempo is marked 'Allegretto' with a quarter note equal to 96 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, slurs, and fingerings (1-5). Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). Pedal points are indicated by 'Ped.' and asterisks. The piece concludes with a final flourish marked with an asterisk.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many slurs and fingerings. The bass staff contains a simpler accompaniment. Pedal markings (Ped.) are present below the bass staff, along with asterisks. A *cres.* marking is visible in the treble staff.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental lines. Pedal markings (Ped.) and asterisks are present below the bass staff.

Third system of musical notation. The treble staff continues with intricate melodic patterns. The bass staff has a steady accompaniment. Pedal markings (Ped.) and asterisks are present below the bass staff.

Fourth system of musical notation. This system shows a change in texture, with more complex chords and arpeggios in both staves. A *ff* (fortissimo) marking is present in the bass staff.

Fifth system of musical notation. The melodic line in the treble staff continues with various slurs and fingerings. The bass staff has a consistent accompaniment. Pedal markings (Ped.) and asterisks are present below the bass staff.

Sixth system of musical notation, the final system on the page. It concludes with a *dim.* (diminuendo) marking in the bass staff. Pedal markings (Ped.) and asterisks are present below the bass staff.

5 2 1

3 5 3 1 2 1 2

3 5 3 1 2 1

5 3 5 2 5 1

5 3 2 1 5 3 2 1

3 5 3 1 2 1 2

5 2 1

3 5 3 1 2 1 2

3 5 3 1 2 1

5 3 5 2 5 1

5 3 2 1 5 3 2 1

3 5 3 1 2 1 2

3 5 3 1 2 1

5 3 5 2 5 1

5 3 2 1 5 3 2 1

3 5 3 1 2 1 2

3 5 3 1 2 1

3 5 3 1 2 1

5 3 5 2 5 1

5 3 2 1 5 3 2 1

3 5 3 1 2 1 2

3 5 3 1 2 1

5 3 5 2 5 1

5 3 2 1 5 3 2 1

3 5 3 1 2 1 2

3 5 3 1 2 1

5 3 5 2 5 1

5 3 2 1 5 3 2 1

5 3 5 2 5 1

5 3 2 1 5 3 2 1

3 5 3 1 2 1 2

3 5 3 1 2 1

5 3 5 2 5 1

5 3 2 1 5 3 2 1

3 5 3 1 3 5 3 1

3 5 3 1 3 5 3 1

5 3 5 2 5 1

2 5 3 1 2 5 3 1

2 5 3 1 2 5 3 1

3 5 3 1 3 5 3 1

3 5 3 1 3 5 3 1

p

Ped. * *Ped.* * *Ped.*

3 5 3 1 3 5 3 1

3 5 3 1 3 5 3 1

5 3 5 2 5 1

2 5 3 1 2 5 3 1

2 5 3 1 2 5 3 1

3 5 3 1 3 5 3 1

3 5 3 1 3 5 3 1

p

Ped. * *Ped.* * *Ped.*

3 5 3 1 3 5 3 1

5 3 5 2 5 1

2 5 3 1 2 5 3 1

1 3 5 3 1 3 5 3 1

1 3 5 3 1 3 5 3 1

3 5 3 1 3 5 3 1

3 5 3 1 3 5 3 1

f

Ped. * *Ped.* *

3 5 3 1 3 5 3 1

5 3 5 2 5 1

2 5 3 1 2 5 3 1

1 3 5 3 1 3 5 3 1

1 3 5 3 1 3 5 3 1

3 5 3 1 3 5 3 1

3 5 3 1 3 5 3 1

f

Ped. * *Ped.* *

5 3 5 2 5 1

2 5 3 1 2 5 3 1

1 3 5 3 1 3 5 3 1

1 3 5 3 1 3 5 3 1

5 3 5 2 5 1

2 5 3 1 2 5 3 1

1 3 5 3 1 3 5 3 1

1 3 5 3 1 3 5 3 1

p

Ped. * *Ped.* * *Ped.* *

5 3 5 2 5 1

2 5 3 1 2 5 3 1

1 3 5 3 1 3 5 3 1

1 3 5 3 1 3 5 3 1

5 3 5 2 5 1

2 5 3 1 2 5 3 1

1 3 5 3 1 3 5 3 1

1 3 5 3 1 3 5 3 1

p

Ped. * *Ped.* * *Ped.* *

First system of musical notation, measures 1-5. Treble and bass staves with complex fingerings and pedaling.

Second system of musical notation, measures 6-10. Treble and bass staves with complex fingerings and pedaling.

Third system of musical notation, measures 11-15. Treble and bass staves with complex fingerings and pedaling.

Allegro. ♩ - 152.

Fourth system of musical notation, measures 16-20. Treble and bass staves with complex fingerings and pedaling.

Fifth system of musical notation, measures 21-25. Treble and bass staves with complex fingerings and pedaling.

Sixth system of musical notation, measures 26-30. Treble and bass staves with complex fingerings and pedaling.

GOOD NIGHT.

(GUTE NACHT.)

Notes marked with an arrow must be struck from the wrist.

A. Loeschhorn Op. 96.

Allegretto tranquillo. ♩ - 100.

p dolce.

mf

pp soave.

p *stacc.* *un poco marcato.* *calando.* *decres.* *ped.*

mezza voce. *ten.* *ped.*

pp *smorzando.* *ten.* *ped.*

SUCCESS POLKA.

Eugene Ketterer Op. 254.

Allegro brillante. ♩ - 100.

The musical score for "Success Polka" is written for piano and bass. It begins with a forte (*f*) dynamic and a tempo marking of "Allegro brillante" at 100 beats per minute. The first system includes a fortissimo (*ff*) section followed by a piano (*p*) section. The score is characterized by frequent use of the sustain pedal, indicated by "Ped." and asterisks. Fingerings and breathings are meticulously notated throughout the piece. The final system ends with a double bar line and repeat dots.

First system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many slurs and fingerings. Bass staff contains simpler accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *p* (piano).

Second system of musical notation. Treble and bass staves. Treble staff continues with complex melodic lines. Bass staff continues with accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *p* (piano).

Third system of musical notation. Treble and bass staves. Treble staff continues with complex melodic lines. Bass staff continues with accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *p* (piano). The word *leggiero.* (light) appears above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with complex melodic lines. Bass staff continues with accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *p* (piano). The word *leggiero.* (light) appears above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues with complex melodic lines. Bass staff continues with accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *p* (piano).

Sixth system of musical notation. Treble and bass staves. Treble staff continues with complex melodic lines. Bass staff continues with accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *f* (forte).

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the treble staff. A *cres.* marking is visible in the treble staff.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the treble staff.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the treble staff.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the treble staff.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the treble staff. A *cres - - - cen - - - do.* marking is visible in the treble staff.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the treble staff. A *ff* marking is visible in the treble staff.

First system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many slurs and fingerings. Bass staff contains chords and single notes. Pedal markings are present below the bass staff.

p *Ped.* *

Second system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many slurs and fingerings. Bass staff contains chords and single notes. Pedal markings are present below the bass staff.

p *Ped.* *

Third system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many slurs and fingerings. Bass staff contains chords and single notes. Pedal markings are present below the bass staff.

f *Ped.* *

Fourth system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many slurs and fingerings. Bass staff contains chords and single notes. Pedal markings are present below the bass staff.

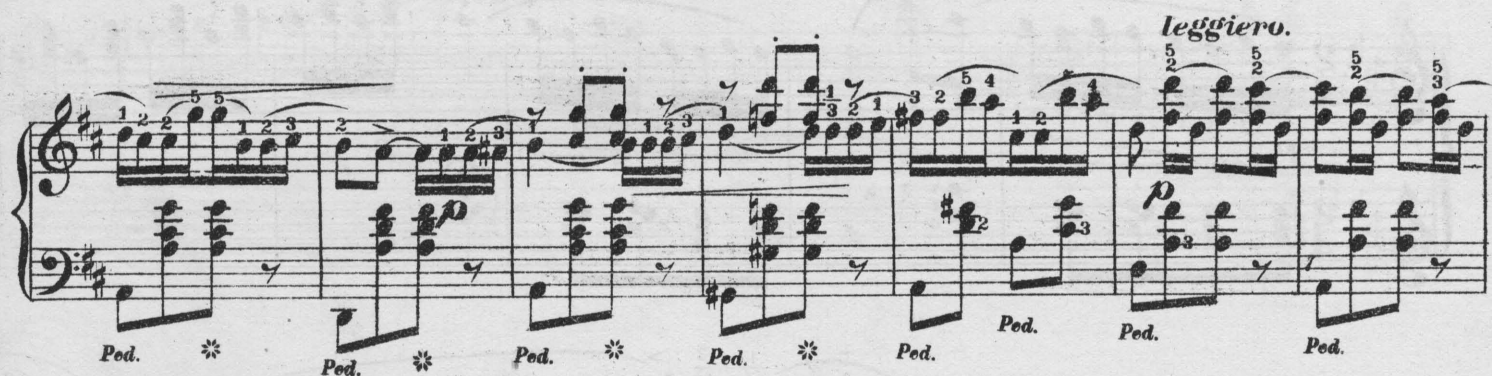
f *Ped.* *

Fifth system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many slurs and fingerings. Bass staff contains chords and single notes. Pedal markings are present below the bass staff.

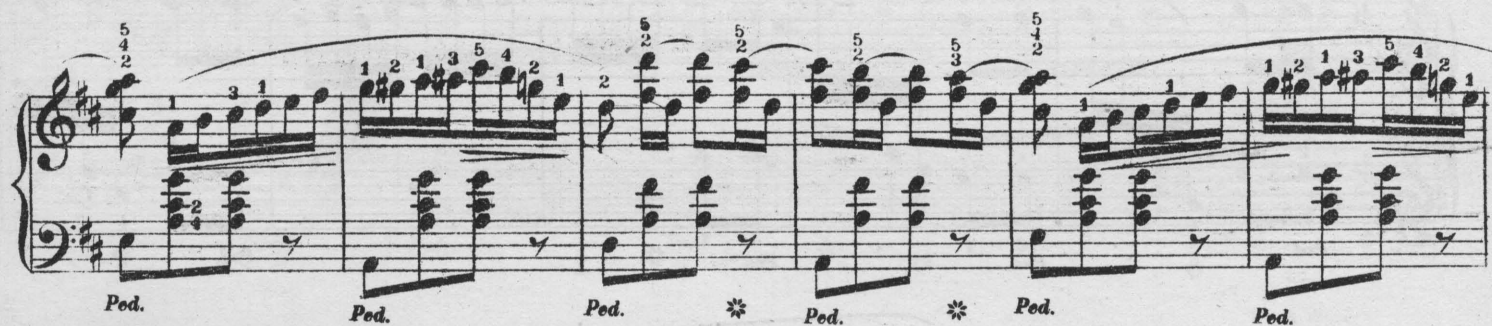
f *Ped.* *



First system of musical notation. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 1 2 3, 2 1 3, 3 2 1). The bass staff provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff. A piano (*p*) dynamic marking is present in the treble staff.



Second system of musical notation. The treble staff continues the melodic line with more complex ornaments and fingerings. The bass staff maintains the harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks (*). A piano (*p*) dynamic marking is present in the treble staff. The word *leggiere.* is written above the treble staff.



Third system of musical notation. The treble staff features a series of rapid, flowing notes with fingerings (e.g., 1 2 3 4 5, 5 4 3 2 1). The bass staff continues with chords and single notes. Pedal points are marked with 'Ped.' and asterisks (*).



Fourth system of musical notation. The treble staff shows a series of chords and single notes with fingerings (e.g., 5 4 3, 5 4 3). The bass staff continues with chords and single notes. Pedal points are marked with 'Ped.' and asterisks (*). A forte (*f*) dynamic marking is present in the treble staff.



Fifth system of musical notation. The treble staff features a series of chords and single notes with fingerings (e.g., 4 5 4, 5 4 3). The bass staff continues with chords and single notes. Pedal points are marked with 'Ped.' and asterisks (*). A fortissimo (*ff*) dynamic marking is present in the treble staff.

THE FLIRT.

(Impromptu a la Polka.)

Tempo di Polka M.M. ♩ = 120.

Jean Paul.

Leggiero.

Primo.

Scherzando.

The musical score is written for piano and primo. It consists of four systems of music, each with a piano part on the left and a primo part on the right. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamics include *p* (piano), *ff* (fortissimo), and *sf* (sforzando). The tempo is marked "Tempo di Polka M.M. ♩ = 120." and the style is "Leggiero." The composer's name "Jean Paul." is at the top right. The title "THE FLIRT." is at the top center, and the subtitle "(Impromptu a la Polka.)" is below it. The word "Primo." is written above the primo part of the first system, and "Scherzando." is written above the primo part of the second system. The score is marked with "Ped." (pedal) and asterisks (*) at various points. The first system has a piano part starting with a *p* dynamic and a primo part with a *p* dynamic. The second system has a piano part with a *ff* dynamic and a primo part with a *ff* dynamic. The third system has a piano part with a *ff* dynamic and a primo part with a *ff* dynamic. The fourth system has a piano part with a *ff* dynamic and a primo part with a *ff* dynamic. The score is marked with "Ped." and asterisks (*) at various points.

THE FLIRT.

(Impromptu a la Polka.)

Tempo di Polka. M.M. ♩ - 120.

Leggiero.

Secondo.

Jean Paul.

Scherzando.

The musical score is written for piano and bass. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into four systems, each with a piano (treble) staff and a bass staff. The first system includes the instruction 'Primo.' in the piano staff and 'Secondo.' in the bass staff. Dynamics include *p* (piano) and *f* (forte). Articulation marks like asterisks (*) and 'x' are used. Fingerings are indicated by numbers 1-4. Pedal marks ('Ped.') are present throughout. The second system features a crescendo hairpin. The third system includes a decrescendo hairpin. The fourth system ends with a double bar line and a *ff* (fortissimo) marking.

Secondo.

The first system of the 'Secondo' section consists of two staves. The upper staff is in bass clef and contains six measures of chords, each marked with a '7' above the staff. The lower staff is also in bass clef and contains six measures of single notes, each marked with a 'Ped.' below the staff and an asterisk. The key signature has one flat (B-flat).

The second system of the 'Secondo' section consists of two staves. The upper staff begins with a bass clef and contains two measures of chords. It then switches to a treble clef for the remaining four measures, which feature a melodic line with fingerings (1, 2, 3, 4) and a slur. The lower staff is in bass clef and contains six measures of single notes, each marked with a 'Ped.' below the staff and an asterisk. A dynamic marking of *f* (forte) is present in the third measure of the upper staff.

Scherzando.

The third system of the 'Scherzando' section consists of two staves. The upper staff is in treble clef and contains four measures of chords with fingerings (1, 2, 3, 4) and a slur. It then switches to a bass clef for the final two measures, which contain chords marked with a '3' below the staff. The lower staff is in bass clef and contains six measures of single notes, each marked with a 'Ped.' below the staff and an asterisk. A dynamic marking of *f* (forte) is present in the fifth measure of the upper staff.

The fourth system of the 'Scherzando' section consists of two staves. The upper staff is in bass clef and contains six measures of chords, each marked with a '3' below the staff. The lower staff is in bass clef and contains six measures of single notes, each marked with a 'Ped.' below the staff and an asterisk. A dynamic marking of *ff* (fortissimo) is present in the final measure of the upper staff.

Primo

Ossia.
(or thus.)

Con Brio.

Secondo.

Trio.

The musical score is written for piano and is divided into several sections. The first section, labeled "Trio.", begins with a key signature of two flats and a 4/4 time signature. It features a series of chords and single notes, with dynamic markings of *sf* (sforzando) and *p* (piano). The second section, labeled "Secondo.", continues with similar musical notation, including a *Cres:* (crescendo) marking. The third section, labeled "Con Eleganza.", begins with a *FINE* marking and a *p* marking. The score includes various musical notations such as notes, rests, and dynamic markings like *sf*, *p*, and *Cres*. There are also markings for "Ped." (pedal) and "Cres" (crescendo). The score is written in a style typical of 19th-century piano music, with a focus on harmonic structure and dynamic contrast.

Repeat Trio to FINE, then play from the beginning to Trio, which finishes the piece.

Primo.

Trio.

[illegible]

Repeat Trio to FINE, then play from the beginning to Trio, which finishes the piece.

48 ETUDES PROGRESSIVES.

A. Loeschhorn, Op. 65.

Andante cantabile. ♩-100 ♩-132.

33.

Allegretto. ♩-66 ♩-88.

34.

First system of musical notation, measures 1-6. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a harmonic accompaniment. Dynamics include *mf*, *cres.*, and *p*.

Second system of musical notation, measures 7-12. Continuation of the melodic and harmonic themes. Dynamics include *p* and *cres.*.

Third system of musical notation, measures 13-18. Continuation of the melodic and harmonic themes. Dynamics include *p* and *f*.

Allegro ma non troppo. ♩ - 112 ♩ - 144.

Fourth system of musical notation, measures 19-24. The right hand continues with a melodic line, while the left hand has a more rhythmic accompaniment. Dynamics include *mf*. The word *simili.* is written below the system.

Fifth system of musical notation, measures 25-30. This system includes first and second endings, marked with '1.' and '2.'. Dynamics include *mf*. The word *simili.* is written below the system.

Sixth system of musical notation, measures 31-36. Continuation of the melodic and harmonic themes. Dynamics include *mf*.

Seventh system of musical notation, measures 37-42. Continuation of the melodic and harmonic themes. Dynamics include *mf*.

Andantino. ♩ - 92 ♩ - 120.

36. *mf*

ten.

f *p* *cres.*

ten. *mf* *p*

ten. *ten.*

mf *p* *f* *sf*

Allegro. ♩ - 92 ♩ - 112.

37. *mf* *f* *mf* *f*

First system of a piano piece. The right hand features a complex, rapid melodic line with many slurs and fingerings (1-5). The left hand provides a steady accompaniment. Dynamics include *f*, *p*, and *cres.*. The tempo is marked *Allegretto*. The word *simili.* is written below the first measure.

Second system of the piano piece. The right hand continues with intricate melodic patterns. Dynamics include *mf*, *f*, and *mf*. The word *simili.* appears above the right hand in the fifth measure.

Third system of the piano piece. The right hand has a more active role with slurs and fingerings. Dynamics include *p*, *f*, and *p*.

Allegretto. ♩ - 100 ♩ - 120.

Fourth system of the piano piece, starting at measure 38. The right hand has a melodic line with slurs and fingerings. Dynamics include *p* and *mf*. A first ending bracket is shown at the end of the system.

Fifth system of the piano piece. The right hand continues with melodic patterns. Dynamics include *p* and *mf*.

Sixth system of the piano piece. The right hand has a melodic line with slurs and fingerings. Dynamics include *p*, *mf*, and *f*.

Seventh system of the piano piece. The right hand continues with melodic patterns. Dynamics include *pp*, *mf*, *p*, and *pp*.

Alla Polacca. ♩ - 100 ♩ - 120.

39. *mf* *simili.* *f*

mf *f* *mf*

f *mf* *f*

p *mf* *f*

f

sempre f *f*

Allegro. ♩ - 100 ♩ - 120.

40.

First system of music. Treble clef has a melodic line with many slurs and fingerings (1-5). Bass clef has a supporting line with chords and fingerings. Dynamics include *f* and *mf*. The word *simili.* is written below the bass staff.

Second system of music. Treble clef continues the melodic line. Bass clef has chords and fingerings. Dynamics include *mf* and *p*. The word *simili.* is written above the treble staff.

Third system of music. Treble clef has a melodic line with slurs and fingerings. Bass clef has a supporting line with chords and fingerings. Dynamics include *f*.

Fourth system of music. Treble clef has a melodic line with slurs and fingerings. Bass clef has a supporting line with chords and fingerings. Dynamics include *mf* and *f*.

Fifth system of music. Treble clef has a melodic line with slurs and fingerings. Bass clef has a supporting line with chords and fingerings. Dynamics include *p*.

Sixth system of music. Treble clef has a melodic line with slurs and fingerings. Bass clef has a supporting line with chords and fingerings. Dynamics include *f*.

Allegro moderato. ♩ - 152 ♩ - 88.

41. *mf* *simili.*

Measures 1-6 of system 41. The treble staff features rapid sixteenth-note passages with various fingering (1-5, 2-4, 3-1, etc.) and articulation (accents, slurs). The bass staff provides harmonic support with chords and single notes, also including fingering. The tempo is *Allegro moderato*.

Measures 7-12 of system 41. The treble staff continues with intricate sixteenth-note patterns. The bass staff maintains the harmonic foundation with chords and moving lines. Fingering and articulation are meticulously marked throughout.

Measures 13-18 of system 41. The treble staff shows a crescendo in dynamics, marked with *cres.* The bass staff continues with harmonic accompaniment. The system concludes with a repeat sign.

Measures 19-24 of system 41. The treble staff features dynamic contrasts, including *f*, *p*, and *sf*. The bass staff continues with harmonic support. The system concludes with a repeat sign.

Andantino. ♩ - 112 ♩ - 132.

42. *p* *cres.* *simili.* *mf* *p* *mf* *p* *mf* *p*

Measures 1-6 of system 42. The tempo is *Andantino*. The treble staff includes triplet markings and the lyrics "cen-do". The bass staff also features triplet markings. Dynamics range from *p* to *mf*. The system concludes with a repeat sign.

Measures 7-12 of system 42. The treble staff continues with triplet patterns and the lyrics "cen-do". The bass staff also features triplet markings. Dynamics include *f*, *p*, and *poco*. The system concludes with a repeat sign.

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features complex fingering with many triplets and slurs. The lower staff includes the lyrics "cres - cen - do." and a dynamic marking of *f*.

Second system of the musical score. It continues the melodic and harmonic development. The lower staff includes the lyrics "decrec." and "ten." at the end of the system. Dynamics include *p* and *f*.

Allegro. ♩ - 66 ♩ - 88.

Third system of the musical score, starting with the measure number 43. It features a piano introduction with a *p* dynamic, followed by a *mf* section. The music is characterized by rapid sixteenth-note passages and complex fingering.

Fourth system of the musical score. It continues the fast-paced melodic lines with various dynamics including *p*, *mf*, and *f*. The lower staff shows intricate fingering and rhythmic patterns.

Fifth system of the musical score. The music features a variety of dynamics from *mf* to *f*. The upper staff has many slurs and ties, while the lower staff provides a steady accompaniment with complex fingering.

Sixth system of the musical score. It concludes with a *pp* (pianissimo) section. The music features a mix of melodic and harmonic textures with detailed fingering throughout.

44. *Allegretto. ♩ - 100 ♩ - 120.*

mf

simili.

f

cres.

mf

f

lusingando.

p

ff

45. *Allegretto con moto. ♩ - 66 ♩ - 88.*

f

simili.

mf

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the bass clef, featuring a steady eighth-note pattern. The melody is marked with fingerings (1-5) and includes a "Fine." marking at the end. The piano part includes a forte (f) dynamic marking and a final chord marked with a fermata.

[illegible]

46. *Allegro vivo.*
-100 -120 λ 4
f
simili.

The musical score is for a piano introduction and a waltz section. The introduction is in 3/4 time, key of A major, and features a series of chords and single notes in the right hand, with fingerings indicated above the notes. The waltz section begins with a forte (f) dynamic and a series of chords in the right hand, with fingerings indicated below the notes. The tempo is marked 'Allegretto' and the time signature is 3/4.

The image shows a musical score for a piano introduction and a waltz section. The score is written for piano and includes fingerings and dynamics. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system contains the piano introduction, and the second system contains the waltz section. The piano introduction is marked with a piano (p) dynamic and a tempo marking of 'Andante'. The waltz section is marked with a waltz tempo and a key signature change to one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings.

The musical score for 'The Merry Widow' waltz is presented in two systems. The first system, labeled 'Piano Introduction', consists of two measures. The second system, labeled 'Waltz', consists of four measures. The score is written for piano and includes fingerings and articulation marks.

Andante cantabile. ♩ 100 ♩ 132.

47. *p* *cres- - cen- - do.*
il basso sempre legato.

il canto marcato.

mf

p *cres- - cen- - do*

mf *p*

48. *Tempo di marcia.* ♩ -112 ♩ -138.

f

simili.

Measures 1-5 of system 48. Treble staff features a melodic line with eighth-note patterns and slurs. Bass staff provides harmonic support with chords and single notes. Fingering is indicated by numbers 1-5. The word 'simili.' is written below the bass staff.

Measures 6-10 of system 49. Treble staff continues the melodic development. Bass staff includes a section marked 'sf' (sforzando) in measure 8. Fingering and slurs are present throughout.

Measures 11-15 of system 50. Treble staff features more complex melodic figures. Bass staff maintains a steady accompaniment. Fingering and slurs are present throughout.

Measures 16-20 of system 51. Treble staff shows a melodic phrase ending with a half note. Bass staff continues the accompaniment. A piano (p) marking appears in measure 20. Fingering and slurs are present throughout.

simili.

Measures 21-25 of system 52. Treble staff features a melodic line with slurs. Bass staff includes a section marked 'sf' (sforzando) in measure 24. Fingering and slurs are present throughout.

Measures 26-30 of system 53. Treble staff features a melodic line with slurs. Bass staff includes a section marked 'sf' (sforzando) in measure 29. Fingering and slurs are present throughout.

AH! 'TIS A DREAM.

ICH HATTE EINST EIN SCHÖNES VATERLAND.

J'AVAIS RÊVÉ.

Eduard Lassen.

Moderato. ♩. 72.

Very slow, with deep feeling.

Sehr langsam mit innerer Empfindung.

1. Un doux li - en nous en - la -

1. Ich hat - te einst ein schö - nes

1. A - gain my beau - tious land with

1. gait tout deux,..... Ton bras au mien s'é - tait ri - vé;..... Hé -

1. Va - ter - land;..... Der Ei - chen - baum wuchs dort so hoch,..... Die

joy I see,..... Her lof - - ty oaks that grow so free,..... The

1. las!..... j'ou - vris les yeux;.....

J'a - vais rê - vé! 2. Ce

1. Veil - - chen nick - ten sanft.....

Es war ein Traum 2. Und
ad lib:

vi - - o - lets nodding soft.....

Ah! tis a dream! 2. And

pp ad lib.

3. son-ge ai - me charman - te et dou - ce er - reur Qu'un souffle hé - las vien m'en - le -
 2. ten-dre a - veu que j'im - plo - rais de toi Ta lé - vre en - fin l'a - vait trou -
 3. küß - te mich auf deutsch und spruch auf deutsch, man glaubt es kaum wie gut es
 2. als ich nun in frem - de Lan - de kam, Fand ich ein Mäd - chen wunder

2. while in oth - er lands for - get I roam; A maid - en wondrous fair I
 3. kiss now lin - gers warm - ly on my lips, Her voice it breaks up - on my

3. ver Re - viens bercer mon coeur! Je veux rê -
 2. vé Ton a - - - meé - tait á moi! J'a - vais rê -
 3. klang Das Wort ich lie - be dich! Es war ein
 2. schön Im Aug' der Lie be Glück, Es war ein

2. see And in her eyes love's bliss. Ah! 'tis a
 3. ear Now fly my thoughts to home. Ah! 'tis a

1. 2.
 2 ve! 3. 0 ver!
 2. Traum. 3. Das Traum.

2. dream! 3. Her dream!

DEAR HEART.

(MEIN HERZ.)

Words by C. Clifton Bingham.

Music by Tito Mattei.

Andante ♩ - 80.

mf *p*

Pod. * Pod. * Pod. * Pod. *

2. Doch bist du fort, an fremdem Ort,..... Ver-rauscht die Stun-de
1. So lang der Tag, so trüb der Weg..... Ohn' dich an Wonnen

p *cres.*

1. So long the day, so dark the way,..... Dear heart, be-fore you
2. With you a-way, the bright-est day,..... Dear heart, goes by in

p Pod. *

2. leen. Was wird al-lein mein Le-ben sein, Du kehr-test nimmermehr! Die
1. reich. Mir will es sein seit du bist mein, Die Welt sei nicht mehr gleich Ich

cres. *dim.* *p*

1. came, It seems to me it can-not be, This world is still the same. For
2. vain, I dare not dream what life would seem If you ne'er came a-gain! Dark

p *cres.* *p*

2. Pfa de mein küllt Nacht dann ein
1. wallt und stand in finst-rem Land

Die Welt würd mir zur Qual
Und fund die Sonne nicht.

Das
Die
cres.

1. then I stood as in some wood, And vain-ly sought for light But
2. ways be-fore would dark-en more, The world would change to me, Each

2. Mor-gen-licht wär für mich nicht Gält nicht auch dir sein Strahl.
1. Ta-ges-frist nun kommen ist, Ein Le-ben vol-ler Licht!

1. now day dawns on sun-lit lawns And life is glad and bright!
2. sun would set in vain re-gret That morn-ing brought not thee!

2. O lass mich nicht, O lass mich nicht, mein Herz, mein
1. O lass mich nicht, O lass mich nicht, mein Herz, mein
mf più mosso. cres. p

1. O leave me not, O leave me not! dear heart dear
2. O leave me not, O leave me not! dear heart dear

2. Herz Dein Scheiden wär mein To-des-schmerz.
1. Herz Du sprachst vom Scheiden nur zum Schmerz.

Ich lieb nur dich O
accel.

1. heart! I did not dream that we should part. I love but thee, O
2. heart! I dare not dream that we must part.

lieb' auch mich Und lass und lass mich nicht, mein Herz, mein
cres. stent. f rall. p pp
 1. love thou me, And leave, and leave me not, dear heart, dear

Herz Lass mich nicht mein Herz.
accel. e cres.
 1. heart! leave me not dear heart!

2. *nicht lass mich nicht mein*
 2. not, leave me not, dear

Herz, lass mich nicht, mein Herz.
e deciso. f
 2. heart, leave me not dear heart!

Franz Lachner, who died at Munich on the 20th of January, was a contemporary of Schumann and Beethoven.

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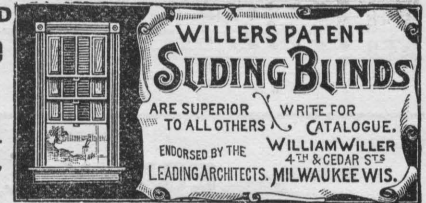
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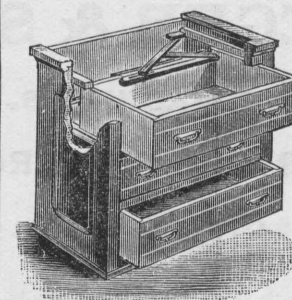
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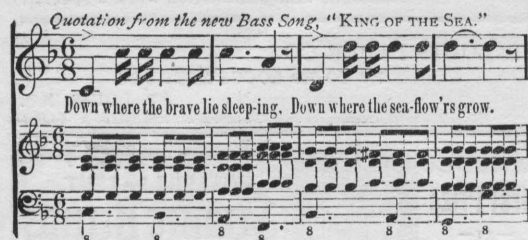
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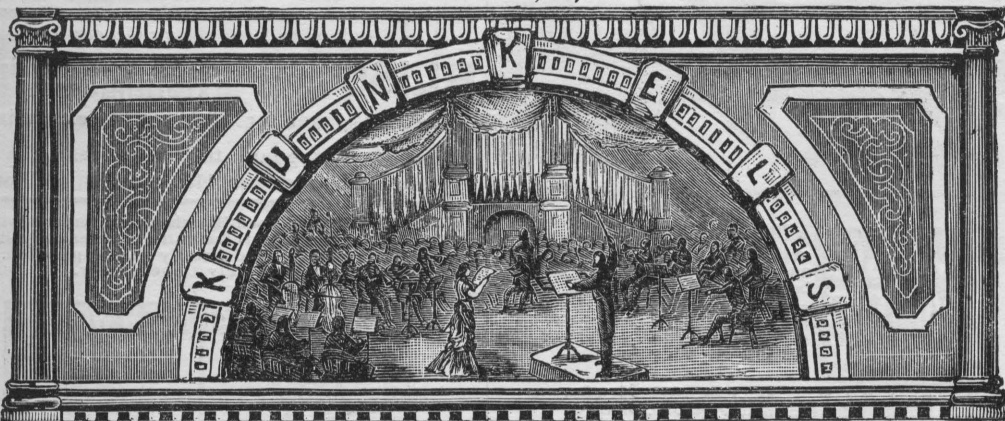
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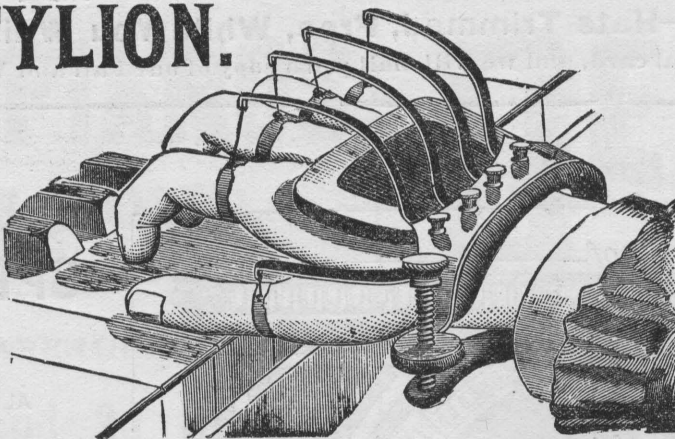
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